LITERATURE.

Emile Zola's Romance, "The Maw of Paris."

TRAVELS OF A MARCHIONESS

Prehistoric Romance and Ancient Natural History.

MODERN ENGLISH CYNICISM.

Fiction, Sport, Lexicography-Literary Notes and Gossip.

"LE VENTRE DE PARIS."

M. Emile Zola, as we know, is neither dainty no nal in his choice of subjects. The large plan of his Rougon-Macquart series of novels faithfully followed out precludes any such squeamishness, and he faces his difficulties without considering them as obstacles. He stands toward his characters in a asionate attitude worthy of an old heathen god, has no more tenderness for his heroes than for his hero as a blameless soul, and idealizes so little that he is never tired of putting little splashes of mortal mud on his people just as he seems about to give them wings. All this means that he is a great artist of naturalism. His men and women may be met and seen in the places where he paints them with broad Rubens strokes. places he describes are brought before us with all their belongings, odor and atmosphere being as much to him as form and color. He is painting the French of the epoch of the Second Em pire as no nation at any time has been painted. His plan is simplicity itself-tell everything. But it needs a master mind to do the telling. We know, however, that with all his talent, and in spite of the stronger than he can resist to dwell upon the baser nd meaner sides of character. That the classic school of French art drew men's natures in sever black or pure white, taking the villany for granted basest of its kind and the good as without earthly stain, led the romantic school to the expedient of tricking out goodness ess in tiusel and frippery. the ideal became secondary to the embellishment. It was rich, resplendent, intoxicating. We had ndid sorrows, fantastic griefs the gigantesque and the shadowy. The cold marble columns were povered with gilding, and the moon—the chaste scame the mother of aromatic crime, unless indeed, as in De Musset's verse, it was, when above a steeple, compared to the dot over an i. Against this school of perfumed lust, caparisoned valor and e-crowned virtue Zola has risen in strong revolt, fremes. As there is no absolute perfection he paints none; as there is viciousness he paints a great deal of it. For this he will receive his greatest rebuke. The shame, the misery, the sin of life are his rich est pastures. If his personages represented all co in a fair ratio no more contemptible nation could be imagined. His types are undeniable, but they do not stand for the greater number. One sickens over his pages, powerful as they may be, at the dreary iteration of phenomenal duplicity, mean-

ness and depravity.
"The Markets of Paris" (Peterson & Bros., Phila.) is the title under which "Le Ventre de Paris" is given to the American public in the condensed and pithy translation of Mr. John Stirling. We do not think it was necessary to adopt this simply descriptive title or that it was impossible to render the atrong figurative one of Zola. "The Maw of Paris," for instance, would cover all that Zola intended and more accurate: than a literal translation of the word rentre. Here we find ourselves in the quarter of the Hailes, among the great grandchildren of Mme. Angot, if we may take that opera bouffe perionage as the type of the fishwomen of the ancien George Augustus Sala in his nearly forgotten "Twice Round the Clock" gave us a picture of the London Markets by night which is re. called by Zola's strong drawing of the Parisian Halles. and spites as well as their chafferings, their families as well as their business. The deftness with which long descriptions are introduced is striking. Here, in order to see the markets, we follow a starving dealist and a hungry realist about in the early hours of the morning, just as in "L'Assommoir" we looked at the awakening of working Paris through the eyes of Gervaise when she watched for the coming home of Lautier. The central character, Florent, is care fully drawn-a gentle-souled creature who plots to overthrow the Empire and turns pale at the blood of s pigeon. Unreal as he may appear, he has been seen in the flesh in all conspiracies successful and unsuc-cessful. La Belle Lisa is another finished portrait. As usual, crafty, designing people, gossips and scandal mongers, lymphatic men and querulous women are here in full array, each minutely differing from his neighbor and all bearing a certain likeness, which is the Gallic character transfused. The story is an episode that need not be detailed, but it is in-

"A GENTLE BELLE."

"A Gentle Belle" (D. Appleton & Co.) is an American story by au American writer-Christian Reid. We have met this author's novels before and we do not find them marked by any particular originality and should be very sorry if they were a reflex of American society. We are introduced to the gentle belle, Aima Dering, at the deathbed of her father, where the hero also appears as a witness to the dying man's will. If the author thinks to misicad us she is mis taken. We never suppose for a moment that Alma will not marry Dare Singleton. His rather compromising firtation with the prancing Miss Paifrey and his devotion to the dashing Mrs. Hamilton do not alter our first conclusion. Singleton does not strike us as a very honorable gentleman, for he tells one woman of his affair with another, and all men are taken into his confidence. It is not surprising that the faith of the gentle belle in this young than was shaken, and neither do we wonder found life at Mrs. Hamilton's somewhat gay. Notheart was true to Poll. Alma in this case, and that covers a multitude of sins, so that when he puts the all important question "she lifts her eyes to his and they give the answer that her lips cannot utter. The next moment she is in his arms." Tableau!

novels who do their readers no harm No one can say that he learned anything that is bad from her stories or that they have any of the vul-garity of imitators of the Braddon and Broughton schools. Mrs. Fleming does not write of natural life. Her heroes and heroines are impossible people, and their adventures are hardly of this age still they are so dramatically put together that play wrights are always ready to pounce upon her books as soon as they leave the press. Mrs. Firming lives over on the outskirts of Brooklyn, in a modest little house that makes no pretensions to elegance. Her writing room is her bedroom, and there she devotes every merning to weaving stories lords and dukes, of marble halls ladies fair. Her imagination revels among rustling silks and precious stones, yet in her home life she is simple and unpretentious, living quietly and dressing well but plainly. In her latest story, "Carried by Storm" (G. W. Carleton & Co.), she lays

aside her lords and ladies for a time and deals with

drawn character, but her hero is an everyday sort

of fellow. It is the former who has the adventures.

She is a sort of Cinderella in her youth, and, put

upon and badly treated by those who should

America and Americans. Her heroine is a boldly

"CARRIED BY STORM."

Mrs. May Agnes Fleming is one of the few writers

have been her best friends, she is obliged to run away. Having a fine voice she goes upon the stage, but finally falls heiress, not to millions, but to billions, and becomes the wife of Sir Roland Hard-wicke. Mrs. Floming's heroines cannot steer clear of titles no matter how they try.

TRAVELS OF AN ENGLISH MARCHIONESS.

The Marchioness of Westminster, the venerable and vigorous mother of the present Duke of Westminster, has followed the example set by her Queen and published a "Diary of a Tour in Sweden, Norway and Russia." (Hunt & Blackett, London.) The our was made some fifty-two years ago, when her husband, the present Marquis, was Viscount Belgrave, and is amusing as showing the difference be tween the manner of travelling in those days and now, and interesting in its familiar references to sundry great personages who afterward filled important places in history. The Marchioness is very minute in her record of events. She records every pang of seasickness and the food she eats. Ham burg she finds "a curious old town full of ships carriages and pompous horses;" there they meet ter," who does "nothing but kiss one's hand and make the most civil speeches." The Marchioness is greatly troubled by the want of clean-liness in some of the hotels, but at Kiel they were provided with "some fine tubs of clean water and a good breakfast." At Copenhagen they were not so fortunate. They found nothing at the inns, and were obliged to lay in a store of meat and bread. They also provided their own sheets and "mattresses, ready to stuff with clean straw." At Gottenburg they dined with Count Rosen. The avant repas consisted of "salt fish, placed upon the table before the meal commences and the dinner is carried around dish by dish. A great deal of wine was drunk between the courses and songs were sung over the coffee. On another occasion they dined with Count Saudels, the Viceroy of Norway, "a stupidish old man, with a frightful little wife." She tells of a water party given by the Viceroy, where all the guests ate with their knives. They were the flower of the nobility. "They have much intrinsic merit," she adds, "but are certainly not made for show," and they were "not half so clean as a fine jet black English pointer belonging to Mr. Pelly, who was on board also."

In Sweden they dined with the King. Charles XIV., and the Queen. "The King," says the Mar-chioness, "has better manners than anybody I ever saw, a great deal of tact and intelligence, with particular douceur and a most agreeable voice, perfectly easy and well bred." The Queen "is the mos good natured creature possible and was very kind to us, admiring my hair, which certainly showed good taste." Prince Oscar (afterward Oscar I.) con ducted the Marchioness to dinner. He is described as being "very civil," but "rather too stiff and nuinde-not nearly as fascinating as the King." The Queen's apartments consisted of half a dozen of the 'smallest rooms imaginable."

In Russia they saw a grand review of troops, in which was the First Corps de Cadets, composed entirely of noblemen's sons, among whom was the young Grand Duke Alexander, the present Emperor, then in his tenth year. He appeared "something like his uncle, the late Emperor, fair, with a round face." At St. Petersburg the Marchioness was received by the Empress informally in her private sit ting room. "She received me very kindly, kissing me on both cheeks, but did not let me kiss her hand." Her children, the Grand Duchess Marie and Olga, were present, the latter now Queen of Würtem-berg. The Empress looked very handsome and "was prottily dressed in light blue, with a light blue ha and feathers and a necklace of three rows of enor mous pearls." In the middle of their chat "the Emperor came in without being announced and sat down with us and talked for a long time very cor-

dially and good naturedly."

It is very evident that the Marchioness and her husband had a pleasant journey.

AN ENGLISH SUB-ACUTE CYNIC. Under the curious title "Meditations in the Ter Room," by M. P. (Pickering & Co., London), we have received a little book whose set purpose of quaint, ness is made known by its antique type with the long "S" and joined letters of a couple of centuries ago. This, with heavy ornamental top and bottom borders, large black initial letters and other devices known to book fanciers, may be described as a sor of typographical mise en scene of some cynical reflec things governmental in England, more or less on the model of Swift and of an order of bitter. ness we would, for want of a better term, style subcute. The author states that he is a memb Parliament, and that, finding he can never fix his mind on the subject in hand by listening to the debates, he withdraws to that pleasant subject by meditating. Hence the title. The "meditations" are naturally discursive; but, while we would not allow them the incisiveness of the great Dean's cogitations, we cannot deny them some caus ticity and wit. To run counter to every day platitude, to talk of unscrupulous statecraft with the naiveté of Machiavelli, to consider political problems without any reference to what is termed political morality, is not so uncommon a habit of mind as this writer perhaps believes. It is common in the House of Commons and commoner still in the House of Lords; but then it seldom finds words outside those circles where the political high priests and augurs meet, and, looking in each other's laugh after the public ceremony of looking at the entrails of the Bull is over. This M. P. may not be in the "circle," and hence gets into print with the idea that he has discovered or rediscovered something. Freedom is a figment to him. He says:-Now, it is the merost affectation to speak of the State as the means of securing liberty, however that word be defined; for, as there can be no State without subjects, it is plain that freedom is exactly that which all States are designed to abolish.

He likes the British constitution, for it has "this

supreme merit":—

It is founded on mutual jealousy and distrust, and not upon any of those refined but take theories which have dazzled and deceived so many other nations.

He does not think duplicity degrading, but on the contrary, when advantageous, a virtue. He thinks "La periide Albion" a just title because inconsistency is inevitable in a limited monarchy. "To be unjust to most men is to appear generous to the surest way to fail to satisfy them. But less than his due will satisfy an enemy." He thinks when the English practise the theories of Mili and his followers they may be a very worthy people "and play a small part in the world." We cannot follow M. P. far. but here is a thought that probably will find an echo

in many English breasts:—
The country which deprives us fairly of our com moree will recreate a terrible horde of bandits. We shall hardly admit that we have no right to prefer our own interests to those of the great family of nations—as we have lately been taught—when we fairly perceive that our philanthropy has lost us some material advantage.

PREHISTORIC ROMANCE. That most indetatigable of French writers, M. Elie Berthet, whose books, during the forty odd years he has been before the public, number at least a hundred volumes, has covered useful ground in one of his latest, "Le Roman Prénistorique," We accordingly welcome its translation into English by Mary Safford, and its appearance from the press in good shape. * (Porter & Coates, Philadelphia.) The title of the translation, "The Prehistoric World," is a poor one, for it sounds like a scientific treatise, and does not convey the idea of an exciting romance, or triad of romances, of the times when the worldwas young. In no more attractive manner can the fruits of anthropology, zoology, paleontology and archeology generally be dished up for the general public. The scientist discoursing on the cave scated by fragments of bone found in holes and corners of the earth, cannot gain a very large audience, because he is careful about and eloquent on details comprehensible but to one in a hundred. The collective researches of the scientific nevertheless give the student a more or less effective idea of how man and beast lived on certain portions of this earth at periods remotely beyond the ken of history, and even these hard-headed thinkers have been tempted to reconstruct the man of these times and give a sketch of his surroundings. With all these materials at hand a clever writer like M. Berthet

dolichocephalic troglodytes or their successors, and its accomplishment quickly followed. Here, then, are three stories of lively interest in which hold respectively the Parisians of the Stone Age, the lacustrians of several thousand years later, the dolmen builders, and lastly in the Foundation of Paris we have a study of the age of metals some hundreds of years before the arrival of Julius Cæsar in Gaul. scientist, perhaps, will stand a little aghast at the audacity of the novelist who takes up such materials with so little misgiving. Those who have read the late Viollet le Due's "Annals of a Fortress" will, however, know that the feat of linking science and romance together can be successfully performed. The French have a genius that way. We can com mend, therefore, to our public the stories of Fair Hair and Deer in the caves of Montmartre, of the wars of the tribes of Worves and Cormorants by the lakes, and the love of Dumorix and Mona, when the first settlement of Paris was made.

"NATURAL HISTORY OF THE ANCIENTS." Rev. W. Houghton, M. A., F. L. S., is careful to state in the preface to his work, "Gleanings from the Natural History of the Ancients" (Cassell, Petter & Galpin), that he is not to be held accountable for what he fails to describe. He means that he is not to be criticised for any shortcomings, save those of the actual work done, and hence calls his collection of facts "gleanings." Accepting this limitation, we can praise it as no less careful in its collection of facts than popular in its style of presenting them. Still we think that, allowing himself a little wider field and laying more stress upon the natural history of the ancient Western nations, he might have made his work more perfect, and without greatly increasing its bulk. His work is exclusively zoo logical, and gives us a good idea of the domesticated and wild animals known to the Egyptians, Assyrians and the East generally; to the Greeks and Romans, and less fully to the West of Europe. With the animals shown upon the monuments of Assyria and Egypt he deals at greatest length, and, as in each case there is an illustration of the mural decorations or monumental sculptures, where the birds, beasts or fishes appear, these portions are full of interest and information. The sources of information are, he states, four-namely, natural history, literary history, figures on monuments, coins, gems, &c., and the names of animals. Perhaps to most readers the tracing out of the original habitat of unimals through their names will prove most novel. from the descriptive names, such as flitter-mouse for bat, porcupine, the pig-like animal with spines; squirrel, the shadow tail animal, it is s to learn that to the early Accadians the horse was known as "the carrying animal from the East" and the camel as "the carrying animal from the sea," indicating in the former case Media and Armenia and in the latter Arabia—across the Persian Gulf. On this point we may point to the name of "spirit dog"-shaukawaukou-given by the Sioux or Dakota Indians to the horse, showing clearly its being a non-indigene even if we did not know that the noble animal was first brought to this continent by the Spanish discoverers. How the ape was honored in Egypt, how the pig was despised there as well as among the Israelites, who probably learned their dis-like of it from the Egyptians, although it was eaten and relished in ancient Rome; how the vulture was looked on as an emblem of affection, how many different breeds of dogs the ancients domesticated, what wild animals they hunted and tamed-all this can be pleasantly read about in Mr. Houghton's

"AMERICAN WILD FOWL SHOOTING." Mr. Joseph W. Long has long promised, and sportsmen have impatiently awaited, the book which the Orange Judd Company have just published under the title given above. We believe the book will give entire satisfaction. It is very thorough, giving minute descriptions of all American waterfowl, detailing their haunts and habits, and the most approved methods of bagging them at the various sons of the year. The training of water retrievers receives special attention, and apparently all that can be said about boats, blinds, decoys, &c., is carefully told. The instructions upon camping and a chapter of "Miscellaneous Hints" contain a great deal that even veteran sportsmen cannot afford to neglect if he would enjoy comfort as well as sport. A great deal of space is devoted to guns, ammunition, loading, the force of shot, &c.—topics which most men, to their own annoyance and loss, leave almost entirely to manufacturers. The chapters on choke-bore guns are very interesting, partly because they demonstrate that the peculiar feature of these pieces is an American idea, but principally for the author's explanation of the difference between the better and worse methods of choke-boring and his theory of the manner in which the gun attains its known results.

Through the courtesy of Secretary of State Allen C. Beach we have received a copy of the record of some centennial celebrations which have taken place in New York State, published at the State's expense, as ordered by the Legislature at the session of 1878 and provided for by an appropriation this year. It does not include the celebrations later than 1877, and for publishing these it is supposable a fresh appropriation will be asked. The events of the Revolunary period celebrated are the adoption of the New York State constitution, with proceedings at New York and Kingston; the centennials of the battles of or fights at Oriskany, Bemus Heights, Schuylerville, Burgoyne's surrender and Cherry Valley are duly recorded, with the exercises at old Fort Scho harie in laying the corner stone of the monument to David Williams, one of André's captors. To these are added some historical facts relating to the old Capitol at Albany and a description of the new to nave been made with fair intelligence. The editor, acting on the advice of ex-Governor Seymour, gave a place to descriptions of the celebrations, which relieve the dryness of the historical addresses and give the book, as the Governor indicated, a value for the future as well as interest for the present. There is a fine steel engraving of George Clinton and several illustrative woodcuts. Five thousand copies have been issued for distribution, as directed by the

HARPER'S NEW LATIN DICTIONARY. As a ripe fruit of German scholarship Dr. Wilhelm Freund's great "Latin-German Dictionary" has been recognized for a quarter of a century. That in its English translation, as edited by the late E. A. Andrews, LL. D., it gave the ancient Ainsworth and other worthies so terrible a tussle is another proof of its excellence. On this side of the Atlantic it has long stood at the head of Latin dictionaries, and the auccessive editions from the press of Harper's have added to its value. Now, however, we are presented with a new edition (Harper & Bros., New York) in which the revision and rewriting have been so thorough that it has been reset from cover to cover, and, apart from alterations and substitutions, the added matter reaches nearly three hundred pages of small type. The magnitude of the work conveyed in such bare statements can better be appreciated by supplying the knowledge that the revision een fifteen years in progress. From the publishers' proface we learn that a decade and a half since the learned German author was appealed to for a revision of his work, which he carefully performed, rewriting a few of the less satisfactory articles and supplying about two thousand additions, mainly in the earlier pages. The sheets were handed to Professor Henry Drissler, LL. D., to be edited; but the latter gentleman recom mended an entire reconstruction, in view of the advances possible in lexicography. These were to be found in the great additions made to the body of philological science in trac-ing the history and relations of languages to each other, scrutinizing and comparing ancient manuscript texts, analyzing syntax more profoundly, drawing for its purpose from the researches in na-tional and individual histories, the whole resulting in a more accurate knowledge of the growth and history of words and in the revelation of long unknown meanings and shades of meanings. The work, accordingly, was placed in the hands of the present editors, Mr. Charlton T. Lewis and Professor Charles Short, LL. D., of Columbia College The latter scholar's work is limited to

had only to conceive the idea of a romance founded | tributions from other scholars, notably Dr. Gus tavus Fisher, of New Brunswick, and Professor Lane, of Harvard. An evidence of the thoroughness of the work is instanced in the fact that the proof. reading was done by Mr. George W. Collard, a Latin professor, the author of some valuable text books, who had the advantage of a printer's training in the earlier part of his career. The etymologies are the fruit of the latest scholarship, and the condensed biographical and geographical information, as well as the illustrations of meanings, always directly referred to the classics whence they are taken. This short notice will indicate its value to the scholar and student, while as a work of the triple essence of erudition, as well as a triumph of American typography, it is something to be proud of.

An English edition of the American Sunday School Times will be issued in London.

"Chronicles of Nomansland" is the title of the third series of camp notes of Mr. F. Boyle, which will shortly be issued by Mossrs. Chapman & Hall,

The Nation says " 'Haworths' does not amount to much." By the way, a Canadian publisher is trying to sell a pirated edition of this popular story

Under the title of "Before and After the War" the publishing firm of Brockaus, at Leipsic, has just is-sued another volume on Russia, by the author of "Pictures from St. Petersburg Society."

Appleton & Co. have published "Christic John-

stone" in their new handy volume series. By many people this is considered Charles Reade's best story. Certainly he never wrote anything better.

The centenary of the Danish poet Ochlenschläger's birthday is to be celebrated with great honors on the 14th of November at Copenhagen. His actual birthplace was at Fredericksberg, about twenty miles distant from the capital. MM. Charpentier, of Paris, have just published a

volume by Masseras entitled "Un Essai d'Empire au Mexique." The part devoted to the events which followed the evacuation of the French army is particularly instructive.
"Outlines of Logic," by J. H. Gilmore, A. M., pro-

fessor of logic, rhetoric and English in the University of Rochester (Appleton & Co.) is a useful primer, and fairly up to the latest modifications in the branches of mental science it elucidates.

"Lessons from the Greek Lyric Poets," with an historical introduction and explanatory notes (Ginn & Heath, Boston), by Henry M. Tyler, professor of Greek and Latin in Smith College, Northampton, Mass., is a useful little work designed for academic and collegiate use. The author acknowledges his indebtedness te Professor Bucholz, another proof of our obligations to German scholarship.

W. J. Widdleton will publish O'Meara's "Napoleon in Exile; or, a Voice from St. Helena," with a portrait of Napoleon, after the celebrated picture of Delaroche, and a view of St. Helena, during the present month. In November he will publish "Me of the Life, Exile and Conversations of the Emperor Napoleon," by the Count de Las Casas. Both ese books have been long out of print in America.

Bayard Taylor was named after James A. Bayard, of Delaware, grandfather of the present Se Mr. Stedman is authority for the statement that he prefixed the initial "J" in signing his youthful pieces, "thinking it would look better." Griswold put "James Bayard" on the title page of his first book. On his twenty-first birthday Taylor resumed his original signature, "Bayard," without any "J," which he never changed.

The Athenaum says that Messrs. Blackwood will publish in a few days the translation of the Roman Breviary, on which Lord Bute has been e ngaged for nearly nine years. The Marquis says in a preface that his aim has been to open to the English reader the whole prayer of the Church—to reflect the ideas of the Latin in the best English he can command. The Lothair of Disraeli's novel has evidently not yet taken the return track to Protestantism.

"Tyrol and the Skirt of the Alps." by George E Waring, Jr., (Harper & Bros.) is the title of a handsomely printed volume composed of a series of illustrations with descriptive letter-press which anpeared in several successive numbers of Harper's Magazine this year. Those who have seen these finely finished drawings presented in the very best style of wood engraving as they originally appeared will need no recommendation to them in their present shape. Those who have not, and who take any interest in the picturesque land they portray, will find them of great value.

The Atteneum heartlessly makes light of an English poet dight, Hyde Parker. It does not think this description of a young lady's back hair worth pub-

Locks that surpassed John Chubb's inventive dreaming-Hers tethered hearts, while his an iron door. But hark! the bang is tuning for the ball.

Furthermore, it is shocked to think that a man who translates Chinese poetry should think the following is English verse:-

The matron was shocked at her husband's duplicity, Carried on for eleven years with an unruffled brow; She had spent all this time in domestic felicity, And never suspected his guilt until now.

The celebrated German author and poet, Fridrich von Bodenstedt, is expected on the Herder about the 28th, in company with the Shakespearean tragedian Neville Moritz. Among a great number of poetical and prose works of the highest order Bodenstedt is best known by his "Lieder of Mirza Schaffy," which have been translated into European and Oriental languages. He was born on the 22d or April, 1819, in Hanover. At the age of twenty-one he became the Prince of Galizin. A few years later he visited the Orient, especially Ar-menia, Caucasia, and, crossing the Black Sea. traversed the Crimea, Turkey, Asia Minor and the Ionian Islands, whence he returned to Germany. During this period he wrote the "One Thousand and One Days in the Orient," "The Intro duction of Christianity in Armenia" and many other works of diverse nature. In 1853 he accepted an in vitation of the Duke of Gotha to take up his residence in that city. In 1854 King Maximilian of Bayaria appointed him professor of the University of Munich, where he held the department of old English literature. In 1866 he received the call of the Duke of Moiningen to reorganize the Court Theatre and aucceeded admirably. Bodenstedt is further known as an excellent Shakespearean; his German rendering of Shakespeare's dramatic works, as well as also translation-or rather transfusion-of Shakespeare's Sonnets" are highly prized. The poet intends deliver lectures and readings in conjunction with his friend. Neville Moritz.

NEW BOOKS RECEIVED. La Nouvelle Atala; ou. La Fille de L'Esprit. Lègende Induenne. Par Chabita-lina. Nouvelle-Orieana, 187th. Im-primerie du Propagadar Catholiane. Loctures on the Reasonableness of Christianity and the Shallowness of Unbellef. Delivered by the Most Rev. R. R. Vaughan, Archbishop of Sydney. John B. Piet, pub-lisher, Baitlimore. B. Vaughan, Archbishop of Sydney. John B. Pict, publisher, Baltimore.
History of the Rise of the Huguenots of France. By Henry M. Baird. 2 vols. Charles Scribner's Sons, publishers, New York.
Old Faiths in New Light. By Newman Smyth. Charles Scribner's Sons, publishers.
Chinese Immigration. By S. Wells Williams, LL. D. Charles Scribner's Sons, publishers.
The Secret of a Clear Head. By J. Mortimer Granville.
S. E. Cassino, publisher, Salem.
Dyapepsia. By James Phillips. M. D. Trow's Printing and Bookbinding Company, New York.
American Health Primers—Winter and Its Dangers. By Hamilton Osgood, M. D. Lindsay A Blakiston, publishers, Philadelphia, Hans Brinker, or, The Silver Skates. ers, Philadelphia Hans Brinker; or The Silver Skates. A story of life in Holland. By Mary Mapes Dodge, Charles Scribner's Sons, publishers, New York. An Karnest Trifler, Houghton, Osgood & Co., publishers, Boston.

The Twins of Table Mountain, and Other Stories. By Bret Harte. Houghton, Osgood & Co., publishers.

Shakespeare's Julius Cassar. With introduction and notes explanatory and critical. For use in schools and classes. By Rev. Henry N. Hudson, Glan & Heath, publishers, Boston. A Popular Suide to the Terms of Art and Science, By C. Bankes Brookes. J. B. Lippincott & Co., publishers, Loctures on Electricity in A. Philadelphia.
Lectures on Electricity in Its Relations to Medicine and
Surgery. By A. D. Rockwell, A. M., M. D. William Wood
& Co., publishers, New York.

BOSTON BOOKS.

"AN EARNEST TRIFLER," THE NEW NOVEL-"THE AMATEUR POACHER." BOSTON, Oct. 25, 1879.

Anonymous novels are not frequent on Houghton, Osgood & Co.'s list of publications, and it is asserted that "An Earnest Trifler," which the firm issues to-day, is not only anonymous, but is the first effort of a new author. If this be the case he must have concealed his name from caprice rather than letter A, 216 pages, and the remainder of the 2,010 from lack of confidence, for the book is written with pages is the work of Mr. Lewis, who, however, acknowledges the indebtedness of the book to con-

woman would hardly say that a girl's shoes were not be likely to describe two women as talking with perfect frankness of a man who had trifled with them both, and whose trifling had just caused the death of a third woman. Moreover, there are few femiume intellects which can clearly work out a description of a male character fascinating in spite of weakness and attractive even to those who recognize its faults. The hero of this book has such a nature, and his portrait is the best picture of a male flirt that has appeared since Higginson's "Maibone" was published.

"Maibone" was published.

"It makes all the difference in the world," he says of himself, "whether one faces the possible or the irrevocable—the difference between a continent and a prison. The moment I knew I was bound I should want to get loose. I can't settle down and make an end of it yet. After thirty, perhaps, one loses one's hopes and vagaries and accepts without blundness what only the loss of his wits would induce him to accept in his youth. I'll wait for that dull period! It is coming; I feel it, but I have a year or two yet to run,"

It is coming; I feel it, but I have a year or two yet to run."

The woman who loves him, to whom he has made love, and who hopes that in time he will marry her, because, to use her own phrase "He is prudent, prudent, and I have hundreds of thousands of dollars," says:—"Oh, we all listen to him and we all bury our faces in our hands like that. You are only one. I do it; that little Brant Ghost did it, and now you. You are only one. We are of all classes and conditions, and your hands don't cover any more happiness than ours. He is complicated, you know—complicated. He has no simplicated, you know—complicated. He has no simplicated, you want. He holds loosely. He woos idy, But I hope you don't think there is any evil in him. He is fine, refined, superfine. Nothing would induce him to be other than a gentleman. All your pleasant ways for weeks have ied to the critical moment, and when you reached it it was still and dry. He may love you in his way, but he will never ask you to marry him. It isn't in him. He isn't made of that simple stuff. The raptures of that young man are as fluent as his phrases. He has but one rosebush for us all, and he lets us sit by it in happy summer rotation white he treats us like a priest and talks to us like a lover; but when it comes to marriage it won't depend upon the length of our eyelashes or the outline of our chins."

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The girl who dies simply says, "He is very kind."
"It is his misfortune to be too clever," says his friend.

Such is the hero, the bad genius of the story. The man with whom he is contrasted to his great disadvantage, the man who wins the heroine is thirty-six years old, has a "skin that is brown and not without a suggestion of leather, of mouth that is over large," and wears the look of a man who never dwells upon himself and has no intentions with regard to his appearance. "He seemed to have a certain text sense of the ineptitude of error, and a practical perception of the fitness of the correct for him, and of his fitness for the correct stood him instead of myriads of tastes and principles." "Men generally approve of him whether they like him or not," says the hero, "out they don't expect to foist their unqualified approbation upon those from whom he himself doesn't sak or deserve it. * * He is obstinate. He goes his own way and you can't do much for him. You think you are doing something, and the first thing you know you are over head and ears in his debt, and he doesn't seem to intend it either."

The herome has been reared in absolute seclusion, and meets the hero and his friend with a lack of self-consciousness that makes her placid to unnaturalness in conversation. She is beautiful, graceful, brilliant and perfect in manner, as if she had breathed the air of a Parisian salon from her earliest youth, but she is all this only in the author's assertion. To the reader she is as dull as the heroine of Mr. Howells' last novel, and one cannot sympathize in the admiration which men and women alike have for her. She is such a heroine as American men draw; Frenchmen are wiser. The subordinate characters include several admirable types. Among them is Mrs. Cotter, who is fond of explaining, how things happen and can always trace misfortune to personal imprudence, except asthma, which comes straight from heaven; Robert Cotter, her husband, "who is nothing if not actingen," as the subordinate characters include seve

the firm published a color of the Amateur Bouccessful.

Roberts Brothers bring out to-day "The Amateur Peacher," by the author of "The Gamekeeper at Home." It is very much like the author's other books as far as its style and manner are concerned; but it deals with sporting matters in a way different from those used by the author before, and is fresh and bright even to one who has read both the other books. The following description of phessant shooting when the birds are thick affords a vivid contrast to Black's method of treating the same subject:—

"A subtle flavor of sulphur filled the mouth and the lips became dry. Sunshine and gleaming leaves

to Black's method of treating the same subject:—

"A subtle flavor of sulphur filled the mouth and the lips became dry. Sunshine and gleaming leaves and sky and grass seemed to all disappear in the fever of the moment. The gun burned the hands, all blackened by the powder; the metal got hotter and hotter; the sward was poached and trampled and dotted with cases; shot hissed through the air and pattered its showers on the opposite plantation; the eyes, bleared and bloodshot with the smoke, could scarce see to point the tube. Pheasants fell, and no one heeded; pheasants seened, and none noticed it; pheasants were but just winged, and ran wounded into the distant hedges; pheasants were blown out of all living shape, and could hardly be gathered up. Not a word spoken, a breathless haste to load and blaze, a storm of shot and smoke and slaughter."

Bret Harte's "Twins of Table Mountain," which appears to-day, contains three California tales and a story and a sketch inspired by Mr. Harte's experience at his consulate. "The Great Deadwood Mystery" is the best of the tales.

tery" is the best of the tales.

FINE ARTS.

VACSLAV BROZIK'S "THE UNEXPECTED RETURN" AND "THE CAVALRY."

Vacslav Brozik, twenty-six years of age and son of a Bohemian gamekeeper, is a singularly fortunate and gifted young painter, who promises to be one of the most prominent of this age. His art education was received at the Academy of Prague and afterward under Piloty at Munich, where his friend Munkacsy also studied for two years before he went to Dussel dorf. Both of humble origin-one Bohemian and the other Hungarian-they are now well known members of the Parisian art coterie and fast friends. The great success which the elder, Munkacsy, has at-At the Salon of 1878 Brozik received a second class medai for his large canvas, "L'Ambassade du Roi de Bohême et de Hongrie à la Cour de Charles VII. (1457)." This picture has been since bought by the city of Frankfort. This year he exhibited "La Partie d'Echecs des Finneailles" and a portrait. The former was bought by Goupil & Co., and may adorn a New Yorker's gallery. As Brozik's works have never been exhibited here

though he is now at work on some for the dealers and for private parties, we examined with pleasure two large panels of his which are owned by Mr. B. S. Walcott, of this city, and having just arrived from the painter's studio, have been for a few days in that of an artist friend of the owner. These pictures are called "The Unexthe owner. These pictures are called "The Unexpected Return" and "The Cavalry," the former of which we prefer for both subject and execution, though the latter is a good work. The interior in which the action of the first picture takes places is a richly tapestried and furnished chamber in the time of Louis XVI. While a family, consisting of a father, son and two daughters, are seated at dinner, attended by an old servant woman, the lover of one of the young ladies returns unexpectedly from the wars, accompanied by a friend. The happy girl, who was seated with her back to the door, has in her excitement, turned over her chair, and stands, with hands clasped in joy, looking at the gayly dressed cavalier, who occupies the centre of the picture, has thrown off his cloak and extends his arms as if to say me coids. Behind, his irriend poses picturesquely as he waits for the first greetings to be overbefore he also valutes the company. The second daughter, who has also risen, looks curiously at her sister's intended; the old father, whose expressive face is admirably given, half starts from his cloak, an unsuccessful suitor, stares somewhat coidly at the newcomer, and the old servant looks on with pleasure. It is an excellently well told story, the composition and drawing are good, and the poses admirable. The types are natural, though idealization has given place to more truthful if not as pleasing common place. We do not say that they might have been given either greater beauty or greater refinement, or both. We refer principally to the lovers and the second daughter. The execution throughout is notably good for a man of the painter's age, but is not as serve as it will become in a few years. The color is good, and the perspective of the apartiment and the hall seen through the open door is fine in drawing and effects. The touch is free and frank, and if it has not the dash of Munkaesy's pictures. Superb execution and a fine idea of color is to be found in the green hangings to the right, the macré screen behind th pected Return" and "The Cavalry," the former of which we prefer for both subject and execution,

Munich browns are more prevalent in this picture than in the first.

PICTURE GALLERY NOTES. Several new paintings have been added to the Goupil Gallery (M. Encedler & Co.'s). The largest is a canvas by Oreste Cortazzo called "Le Nouveau Seigneur du Village," which was in the Salon of 1878 and was seen at one of the monthly exhibitions of the Union League Ciub late last senson, when wo made mention of it. It is an interesting picture, containing many figures of life in the time of Louis XIII., is quite well executed in detail, but confused in general effect, which from the subject is probably to a certain extent natural. This canvas is flanked on either side by a couple of excellent little pictures by A. Weisz called "Molody" and "Discord," known to many by the engravings. A very satisfactory Corot, a much more complete work than those usually imported, is called "Le Puits." Three women are standing by a well in the foreground, while cattle have just left it and are passing along a path toward the shore of the sea, which is seen in the distance. Large trees occupy the centre of the canvas, and under them are seen, near the seashore, the buildings of a town. On an opposite wall hangs an important landscape example of Diaz. It is the usual wood interior, but is quieter in effect than usual. Jacques is seen in a landscape, which contains one of his numberless flocks of sheep and a fomale guardian. There are besides a couple of little Van Marckes and a small single figure Shreyer. XIII., is quite well executed in detail, but confused

ART IN SCRIBNER'S AND ST. NICHOLAS There is little of note in the matter of illustrations in the November number of Scribner's Magazine Those which are there, however, in general are good. The double frontispiece is composed of two portraits of Bayard Taylor-one after a photograph and the other an admirable engraving by Yuengling of William R. O'Donovan's bas-relief for the Cornell University Momorial. The opening article on the French quarter of New York is well illustrated by Messrs. Blum, Twachtman, Volk, Low and Alden Weir. We note especially Mr. Blum's French tinshop, grocery and bakery, and J. Alden Weir's "The Cook of the Grand Vatel," well engraved by Davis. Mr. Blum has also the opening cut—a charming little drawing—to "Success with Small Fruits," an article which contains a pleasing example of Miss Curtis' work, and is admirably closed by Mary Hallock Foote's drawing. "The Strawberry of Memory." Clarence Cook's paper on "Mr. Moris Moore and His Old Masters" is interesting though enthusiastic, and we agree with him that the acquisition for or by the Metropolitan Museum of Art of Eaphael's "Apollo and Marsyas" would be a great thing for this country. The engravings of this picture, of the original sketch and of Michael Angelo's "Virgin of the Lectern," also owned by Mr. Moore, are fair, but should have been much better done. We are surprised that the Creole story "Les Grandissimes," of which a first instalment is given, should not be illustrated. It certainly offers a fine opportunity for some first class work. Such local color is not to be found every day.

St. Nickolas for November is full of illustrations, though we are sorry to see that several are borrowed cuts. Jessie Curtis illustrates charmingly "Playthings," and F. S. Church does well in his drawings to "The Boys at Chiron's School." W. Taber's second cut, with the story "Among the Lakes," is a ciever study of light and shade. Alfred Frederick's drawing of the charge at Crecy would have made a better effect if an excellent toreign block had not also been used. French quarter of New York is well illustrated by

The October number of the Magazine of Art (Cassell, Petter & Galpin), which has just been received, opens with a biography of Mrs. Elizabeth Thompson Butler, the English painter, which is accompanied by a full-page engraving of her picture "Missing," a portrait and a tragment from her celebrated "Roll Call." A second illustrated article is given on the Call." A second illustrated article is given on the exhibitions of the Royal Scottish Academy and Glasgow Institute. Under the head of "American Artiste and American Art" William Wetmore Story is written about and good illustrations given of his written about and good illustrations given of his scompany one of the series on "Sketching Grounds." Seymour Haden's final paper on "Etching" contains valuable hints on the printing of plates. Among the illustrations to the sixth paper, on "Pictures of the Year," is a fine full-page wood engraving, after Chester Loomis' picture, "A Justice in 1500," which was in the Royal Academy this year.

John B. Bristol brings back with him to his number of oil studies, which are richer in color and stronger than any of his summer studies we have seen before. His principal work was done in the Adirondacks. He has, besides, studies on the Connecticut River, on Esopus Creek, in Ulster county,

necticut River, on Esopus Creek, in Ulster county, and along the Delaware River, from the Water Gap to Port Jervis. He is now at work on a picture of a scene near the latter place.

George H. Smillie has made a number of strong little oil studies, executed with a free, fresh touch, near and at Magnolia, on the Massachusetts coast, and at Jackson, N. H., in the White Mountain region. A number of the latter are orchard bits, into the pictures taken from which the painter intends to introduce sheep.

Agnos D. Abbatt spent the summer in Berkshire county and at Easthampton, L. I. She made at these localities a number of oil and water color studies.

A. H. Thayer, who lately returned from abroad, and whose cattle pictures are justly appreciated, has taken a studio in this city.

HOME NOTES AND NEWS.

Mr. John H. Sherwood and Mr. Benjamin Hart their pictures shortly. The works are both American and foreign. The owners have hired the large gallery of the National Academy of Design for the exhibition, and the sale will probably take place at Chickering Hall, in the latter part of November or in the first days of December. It will be under the

direction of Mr. Avery.

Miss Alice Hooper, of Boston, the lately deceased owner of Turner's "Slave Ship," which has for a

owner of Turner's "Slave Ship," which has for a long time been loaned to the Mussum of Fine Arts of that city, has bequeathed it to a nephew.

Vacelay Brozik, the rising young Bohemian painter, whose studio is in Paris, is at work on a family portrait group for Mr. Harjes, the well known banker of this city.

George L. Brown has returned from the mountains to his Boston studio, where he is at work on several orders, which he intends to finish before leaving for Europe in December.

Few if any sales of pictures were made this year at the Art Department of the St. Louis Exposition.

Jules Lefebyre's superb "La Gioire du Matin" (The Morning Giory), lately described in these columns as at Avery's, is now the property of a St. Louis collector.

FOREIGN NOTES.

A school of art has been opened at Kidderminster. It will do much for the well known carpets. Gustave Richter's much admired portrait of the late Queen Louisa of Prussia is to be presented by its owner, a merchant of Cologne, to his native city The subject of the Gobelins competition, which is

destined for the French National Library, is the "Genius of Science, of Letters and of Arts in Antiquity." The price is 15,000f. There is to be an exhibition of Gallic coins in Paris. The National Library alone owns over 12,000

The Tower of Montlhery, one of the great his torical monuments of France, which is 800 years

old, is being restored. Twelve thousand france have been appropriated for the work. Among the pictures acquired at the Munich International Art Exhibition by the Royal Gallery at Dresden are F. A. Kaulbach's "A Family in a Park."

M. Seibl's "A Peasant Woman," M. Hagens' "Sunset View of a Fortified Town," and M. Denischen's "The Day of Contribution." Among the other purchases of the commission are Josef Brandt's "Column of Troops Crossing a River," and M. Veiser's "Episode of the Thirty Years' War."

A society of women painters has been formed at Manchester, where it is proposed to shortly hold an exhibition of such works.

The decigner anoughous that Dr. Paul Richter has

exhibition of such works.

The Academy announces that Dr. Paul Richter has been carefully studying the MSS. of Leonarde da Vinci in the Royal Library at Windsor, and has at length mastered the difficulty of the stenographic handwriting. He will give the result of his investigations in his promised "Life of Da Vinci," to be published in the "Illustrated Biographics of Great Artists." Some of the discoveries he made are of considerable importance.

The French Minister of Fine Arts has intrusted M. Felix Régamey, who is well known in this country.

considerable importance.

The French Minister of Fine Arts has intrusted M. Felix Régamey, who is well known in this country, with a commission to study the organization of instruction in design in this Ropublic. He comes by way of Japan, for which country he is shortly to leave Paris.

M. J. Péreire has recently presented the Louvre with Tristan's "St. Francis in Ecatasy," a masterpiece of the Spanish school, which came from the collection of Louis Philippe. Tristan was the pupil of Grece and the master of Veiasquez.

The Athenaum thinks the closing of the National Gallery during the whole of October, if not longer, a vexatious and needless proceeding.

An exhibition in connection with the School of Art Needlework has been opened in Glasgow.

Paris is to have a new Hôtel des Postes. The French architect, M. Gaudet, has been sent to London and Berlin to study the general post offices at those capitals. The cost, including the readjustment of the streets, is estimated at 25,000,000r.

We have received from Ferdinando Ongania, of Venice, a prospectus amouncing that he intends to form and publish a collection of 100 fac-simile reproductions by C. Jacobi of etchings by the great painter Giovanni Batista Tiepole and his son, Gian Domenico. It will be a welcome work. An excellent little fac-simile of an etching of an old man, by Tiepolo the elder, remarkable for its light and shade effect, is given in the prospectus.